



St. John's Church

Sunday, July 16, 2023

Ten O'clock in the Morning

THE SIXTH SUNDAY AFTER TRINITY

The Order for Holy Communion

- *A warm welcome to all parishioners, guests, and visitors. Worship at St. John's is according to the 1928 Book of Common Prayer and The Hymnal, 1940. Be sure to ask a neighbor for help if you have any questions about where we are during the service.*
 - *The ✠ symbol indicates a point in the liturgy where making the sign of the cross is appropriate.*
 - ***Please turn all cell phones, pagers, and wireless communication devices off or to "vibrate."***
 - *Children are most welcome at St. John's worship services. For those who desire it, during the school year, Sunday School begins at 10:00 AM in the undercroft, where nursery care is also available year-round.*
 - *Information on worship practices, Communion procedure, announcements, prayer requests, the teaching series, a brief history of St. John's, and various aspects of parish life are available in the Parish Chronicle, which is inserted in this bulletin.*
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Hymnal

Prayer Book

The Prelude: *Nun bitten wir den heiligen Geist*, BuxWV 208 – Dieterich Buxtehude
[We now implore the Holy Ghost]

597 The Processional Hymn: *Jerusalem the golden* – TUNE: Ewing

The Introit: *Dóminus fortitúdo*, Psalm 28:9, 10, 1 – Plainchant

THE LORD is the strength of his people, and a stronghold of salvation to his Anointed One: O LORD, save thine own people, and give thy blessing unto thine inheritance; O feed them also, and set them up for ever. *Ps.* Unto thee will I cry, O LORD; my God, be not silent unto me: lest, if thou make as though thou hearest not, I become like them that go down into the pit. Glory be... The LORD... (*etc*)

The Collect for Purity (*the People all kneeling*)

p. 67

The Summary of the Law

p. 69

710 The Kyrie eleison, ninefold: *Missa de Sancta Maria Magdalena* – Healey Willan **p. 70**

The Collect of the Day

p. 197

The Epistle: Romans vi. 3.

¶ *After the reading of the Epistle, the People shall remain seated, and the Choir shall chant*

The Psalm: 89:1–4, 16–19. *Misericordias Domini* – ANGLICAN CHANT: W. Russell p. 450–1

¶ *Then shall the People stand, and the Choir continue with*

The Gradual: *Convértere*, Psalm 90:13, 1 – Plainchant

TURN thee again, O LORD, at the last: and be gracious unto thy servants. V. LORD, thou hast been our refuge: from one generation to another.

The Alleluia: *In te Dómine, speravi*, Psalm 31:1, 2 – Plainchant

ALLELUIA. Alleluia. V. In thee, O LORD, have I put my trust, let me never be put to confusion: deliver me in thy righteousness; bow down thine ear to me, make haste to deliver me. Alleluia.

The Gospel: St. Matthew v. 20.

p. 197–8

The Nicene Creed

p. 71

404 **The Sermon Hymn:** *My God, accept my heart this day* – TUNE: Song 67

Announcements (*if there be any*)

The Sermon – The Rev. Fr. Steven J. Kelly, SSC, *Rector*

The Offertory: *Pérfice gressus meos*, Psalm 17:5-7 – Plainchant

OHOLD thou up my goings in thy paths, that my footsteps slip not; incline thine ear to me, and hearken unto my words: show thy marvellous loving-kindness: thou that art the Saviour of them which put their trust in thee, O LORD.

The Offertory Anthem: *God which hast prepared* – Mudd

God which hast prepared to them that love Thee,
such good things as pass all men's understanding:
Pour into our hearts such love towards Thee,
that we, loving Thee in all things,
may obtain Thy promises,
which exceed all that we can desire;
through Jesus Christ our Lord. Amen.

~ *Collect for the Sixth Sunday after Trinity*

The Presentation of the Alms and Oblations

139 *The Doxology*

PRAISE God, from whom all blessings flow; Praise him all creatures here below; Praise him above, ye heavenly host: Praise Father, Son, and Holy Ghost. Amen.

141 *My country, 'tis of thee (4th stanza only)*

OUR fathers' God, to thee, Author of liberty, To thee we sing; Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King. Amen.

The Prayer for the Church

p. 74–5

The Invitation to Confession

p. 75

The Confession and Absolution

p. 75–6

The Comfortable Words

p. 76



[734] The Sursum corda: Plainchant

p. 76



797 The Sanctus: Missa de Sancta Maria Magdalena

p. 77

797 ✕ The Benedictus qui venit: Missa de Sancta Maria Magdalena

The Prayer of Consecration

p. 80–1

The Lord's Prayer

p. 82

The Prayer of Humble Access *(said by the Congregation with the Minister)*

p. 82

712 The Agnus Dei: Missa de Sancta Maria Magdalena *(to be sung thus: Men only, Trebles only, Full)*

The Invitation: ✕ Behold the Lamb of God; behold him that takest away the sins of the world.

Response: *Lord, I am not worthy that thou shouldst come under my roof: but speak the word only, and my soul shall be healed.*

The Administration of Holy Communion

p. 82–3

312 The Communion Hymn: The Lord will come and not be slow – TUNE: York

The Communion: Circuíbo, Psalm 27:7 – Plainchant

I WILL offer in his dwelling an oblation with great gladness: I will sing, and speak praises unto the LORD.

The Prayer of Thanksgiving *(said by the Congregation with the Minister)*

p. 83

713 The Gloria in excelsis: Missa de Sancta Maria Magdalena

p. 84

The Blessing *(the People all kneeling)*

p. 84

The Dismissal | Response: Thanks be to God.

489 The Closing Hymn: Lord, dismiss us with thy blessing – TUNE: Sicilian Mariners

The Postlude: I. Allegro con Brio *(From Sonata in Bb, Op. 65 No. 4)*

- Felix Mendelssohn



¶ We welcome you to St. John's Church. If you are new, please be sure to fill out a visitor card and place it in an offertory plate, and/or sign one of the guest registers in the narthex at the back of the church. We are glad you are here and hope that you will join us for fellowship and refreshments in the undercroft below the nave (general seating area) of the church. If you have questions, please feel free to speak to any parishioner and they will happily provide you with whatever assistance you may require.

Notes on Selected Portions of Today's Music

The Processional Hymn:

Urbs Sion aurea, patria lacteal is taken from a long poem of 2,966 lines, written in about 1140, entitled *De Contemptu Mundi* by Bernard of Cluny (born c.1100 at Murles or Morlas, Brittany). Little is known about Bernard, except that he spent his life as a monk in the wealthy and influential monastery of Cluny. The poem is a satirical essay on the corrupt condition of the Church in 12th century Europe. The poem begins: "Hora novissima, tempora pessima sunt: viilemus!" The writing in Latin hexamers was difficult, and Bernard attributed his success to a special gift of the Holy Spirit. The English translation (1858) by J. M. Neale (1818–66) does not attempt to reproduce the original metre. Neale commented: "The greater part is a bitter satire on the fearful corruptions of the age. But as a contrast to the misery and pollution of the earth, the poem opens with a description of the peace and glory of heaven, of such rare beauty as not easily to be matched by any medieval composition on the same theme." The first translation of some of Bernard's verses appeared in 1849.

Sixteen of these verses, taken from near the beginning of the poem, contrast the glories of heaven with the evils of the world, and have produced four separate hymns: *Jerusalem the golden*, *Brief life is here our portion* [#596], *The world is very evil* [#595], and *For thee, O dear, dear country* [#598]. The fourth verse of *Jerusalem the golden* was substantially altered in 1861 by the editors of *Hymns Ancient and Modern*. It is easier to sing than the original (retained in the *New English Hymnal*), but it loses much force and assurance. The original is:

O sweet and blessed country, shall I ever see thy face?
O sweet and blessed country, shall I ever win thy grace?
Exult, O dust and ashes, the Lord shall be thy part:
His only his for ever, thou shalt be, and thou art.

Tune – Ewing

The tune *Ewing* was published in 1853 and, since 1861, has been used as the tune for this hymn. The original rhythm is different (in triple time), and the composer was unhappy that in the new form it sounded "like a polka". It combines a wide compass with much low-pitched melody. The character is distinctive, partly from the unusual amount of minor tonality, and the dramatic climax in lines 5–6. Lt. Col. Alexander Ewing (1830–95) trained for the law, but went into the army and served with distinction in the Crimean War. This is believed to have been his only piece of written music.

~ *Nigel Day for Claves Regni, The on-line magazine of St. Peter's Church, Nottingham with All Saints; Portions* © St. Peter's Church, Nottingham; ed. C. Sayers

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